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THE SHEPHERD QUARTET

Ronald Patterson, violin

Raphael Fliegel, violin

Wayne Crouse, viola

Shirley Trepel, cello

assisted by

Mary Norris, piano

Paul Ellison, bass

Wednesday, January 14, 1976

8:30 p.m.

Hamman Hall

RICE UNIVERSITY

the
Shepherd
School
of Music



PROGRAM

String Quartet No. 1, Op. 49

Moderato

Moderato

Allegro molto

Allegro

Dmitri Shostakovich
(1906-1975)

String Quartet in D Major, K. 575

Allegretto

Andante

Menuetto: Allegretto

Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Intermission

Quintet for Piano and Strings (Trout), Op. 114

Allegro vivace

Andante

Scherzo: Presto

Tema con variazione: Andantino

Finale: Allegro giusto

Franz Schubert
(1797-1828)

NOTES

STRING QUARTET NO. 1, Op. 49

Dmitri Shostakovich

The Shostakovich Quartet No. 1 (1938) is a very concise work permeated by folk song or pseudo-folk song. The structural organization is uncomplicated throughout, and Shostakovich relies mainly on the traditional textures of accompanied melody and contrapuntal interaction between two or three separate lines. A tonal harmonic idiom is colored with tinges of poly-tonality and modal scales.

The first movement is a sonatina with two clearly defined themes and tonalities, a very short development and an abbreviated recapitulation. The movement begins with a melody in folk-song style in C major, but with B-flat and E-flat frequently added. These pitches not only enrich the harmonic color of the theme but foretell the key of the second subject, which is in B-flat major.

The development is no more than a contrapuntal transition back to the first theme for the shortened recapitulation. A very brief coda presents a new, simple four-bar melody, repeated once, with drone accompaniment. This little folk tune is based on the accompaniment figure for the second subject and anticipates a number of themes in later movements which will begin with a rising sixth or octave followed by a more linear descent.

The second movement is a set of variations on a lyrical melody in the Aeolian mode. First heard unadorned, contrapuntal lines are gradually added against it and the theme itself modulates upward a half-step for two variations and then up a tritone for a pair of altered statements in E major before returning to the original Aeolian mode for the last two variations.

The Aeolian mode also characterizes the beginning of the Scherzo, but with C-sharp as its tonic. The dance theme flies by, accompanied only by a rapidly repeated pitch in the viola. Contributing to the airy sonority are mutes on all four instruments. The Scherzo subject is extended by the successive entrances of the violin and cello and very rapidly leads into a slower Trio in F-sharp major. The return of the Scherzo is greatly abbreviated and followed by a shortened restatement of the Trio, this time in F major, before a fleeting coda closes out the movement.

The Finale returns to the tonal framework of the first movement and continues drawing on folk-song and folk-dance styles for its themes. The folk character of the opening subject is enhanced by drones in the viola and cello. This tune, while clearly in C major, also makes use of B-flat and E-flat as does the first theme of the first movement. Similarly, the second subject in the last movement is also set in B-flat major. Unlike the first movement, we have here a real development with both subjects appearing in a variety of keys and even involving such devices as diminution and fragmentation. The recapitulation is announced by the first theme fortississimo in the cello, followed by the second subject. A coda closes out the movement with the first subject in augmentation, first in an F-sharp Aeolian mode, then once again back in C major in its normal rhythm.

STRING QUARTET IN D MAJOR, K. 575

Wolfgang Amadeus Mozart

The String Quartet K. 575 was composed in 1789 as the first of three quartets written for the King of Prussia, Friedrich Wilhelm II, who was himself a cellist. Aside from the prominent soloistic use of the cello, this quartet reflects a number of features of Mozart's late works, the most important of which are a careful integration of thematic materials in all movements, an increasing reliance on contrapuntal techniques and the shifting of the dramatic weight from the first movement to the last.

NOTES (Continued)

The first subject of the first movement, a simple triadic arpeggiation, sets the thematic framework for most of the Quartet. The opening melody is only six bars long, and therefore has an ornamental addendum which will also figure prominently in the first movement. The second subject, while in the contrasting dominant key, employs another ascending arpeggio as its head-motive, derived directly from the first theme itself. Moreover, the last statement of this second theme is followed by the short addendum to the first subject. This integration of thematic material is rounded out by a complete restatement of the first theme along with a second-theme counterpoint to serve as closing of the exposition.

The fairly extensive development is remarkable in using neither the first nor second subjects, but only intermediary fragments. In addition, an entirely new theme is introduced, though its beginning also outlines an ascending triad.

The second movement is not in the normal subdominant, but rather in the dominant key. The first theme contains an inversion of a melodic turn heard in the melody in the first-movement development, while the second subject begins with the by now familiar triadic arpeggio. This second subject appears in the movement's tonic rather than its dominant and is not repeated in the recapitulation. With only the briefest modulation to its own dominant and the omission of the second subject in the recap, this movement is quite short.

The Menuetto is Haydnesque in its use of unison writing and offbeat accents in the second half. The Menuetto theme features prominently the melodic turn from the first-movement development and the second movement, and the same turn appears as an integral part of the Trio theme.

The last movement is in ABCABA Rondo form, a structure originally used in the 18th century as a light closing movement with quick dance themes and devoid of the harmonic and developmental complications of sonata form. But the main subject here is clearly derived from the first movement, and Mozart turns this structure to a new use in fashioning the weightiest and most complex movement of the entire Quartet. The central C section has become a lengthy development based on the main subject and involving complicated contrapuntal textures and distant modulations. The A sections, all in the tonic and using the main theme, are themselves characterized by thick contrapuntal writing, even including canons on the theme. Only the B sections, first in the dominant and later in the tonic, have the kind of simple and unpretentious melody normally associated with rondos. This movement stands beside the finales of several other major works from Mozart's last years in witnessing the profound influence of Bach on the young master.

QUINTET FOR PIANO AND STRINGS (TROUT), OP. 114

Franz Schubert

The "Trout" Quintet in A major, composed in the summer of 1819, is so named because Schubert's own song, *Die Forelle*, appears in simplified form as the theme for variations in the fourth movement. Schubert's instrumentation is highly unusual (though not unique): piano, violin, viola, violoncello and contrabass. The addition of the contrabass expands the sonority into the deepest register and simultaneously frees the cello to act frequently as an inner voice. The deep and heavy sound of the contrabass is in turn counterbalanced by light, sparkling writing for the piano. Most often the pianist plays in the highest register (according to its compass in Schubert's day). The two hands move in parallel octaves, whether playing melody or delightful ornamental filigree, producing a crystalline effect. The expanded sonorous range, from the low contrabass to the piano's bell-tones, gives the entire texture a light, airy quality.

NOTES (Continued)

The expansion in number of instruments and sonority is matched by an expansive length, for Schubert provides no less than five movements. The fourth movement, the variations on the *Die Forelle* melody, are insufficiently weighty to serve as finale for such a lengthy work (besides being in the subdominant, not the tonic, key), so an extra movement is added. The last two combine to form a satisfying conclusion.

Sophistication of structure is not Schubert's aim in the "Trout". Instead the emphasis is on melody, with long, lyrical lines unfolding at a leisurely pace. The fourth movement variations are likewise unsophisticated, consisting mainly of successive ornamental elaborations around the tune. Schubert shows a blithe disregard for classical tonal relationships throughout. The recapitulation of the first movement begins in the subdominant rather than the tonic. The slow movement not only begins in the flat submediant instead of the subdominant, but also includes sections in F-sharp minor, D major, A-flat major and A minor! Tracing all of Schubert's tonal vagaries would take longer than it does to play them. Suffice it to add that the Trio of the third movement is in the subdominant, as is the second subject of the last movement, and the fourth movement contains variations not only in the minor tonic (perfectly normal), but also in the flat submediant (most extraordinary). One might justifiably inquire whether A major or D major is the more important tonality in this work.

Alfred Einstein's comment is an appropriate and affectionate reaction to the "Trout": "The Schubert of this quintet is not the great Schubert, but the one whom we cannot help but love."

Program notes by Jeffrey Kurtzman - (Dr. Kurtzman is Assistant Professor of Music at The Shepherd School of Music, Rice University.)

RONALD PATTERSON, Associate Professor of Music with The Shepherd School of Music, attended the Aspen Music School (1960-64) and the University of Southern California (1962-64) and studied with Jascha Heifetz for two years (1964-65). He joined the Houston Symphony as concertmaster in 1972, coming from that position with the Denver Symphony. In 1965, at the age of 21, he became the youngest concertmaster in any metropolitan orchestra in America when he was chosen for that post with the Greater Miami Philharmonic. In 1970, he won the Certificate of Merit in the fourth international Tchaikovsky competition in Moscow.

RAPHAEL FLIEGEL, Associate Professor of Music with The Shepherd School of Music, studied with Herbert Butler at the American Conservatory in Chicago, Leon Sametini at the Chicago Musical College, Moody Dawson of Houston and Henry T. Ginsburg of Denver, and at the Henryk Szeryng Master Class at the Instituto Nacional de Bellas Artes in Mexico City. He has been with the Houston Symphony Orchestra since 1946, as Concertmaster for 25 years and principal second violinist since 1972. He has been artist-in-residence at Houston Baptist University since 1963 and taught in 1972-73 at the High School for the Performing and Visual Arts. He has been concertmaster and soloist with the Houston Chamber Orchestra (1970-73); music director of the string quartet for the Music Guild of Houston (1950-72); applied music instructor at the University of Houston (1954-56), and violinist with the 628th Air Force Band (1942-45).

NOTES (Continued)

WAYNE CROUSE, Associate Professor of Music with The Shepherd School of Music, received a soloist diploma from Juilliard School of Music, has been principal violist with the Houston Symphony Orchestra since 1956 and was artist-in-residence at the University of Houston from 1964 to 1975. He joined the Houston Symphony in 1951 as assistant principal violist. He has performed internationally as a soloist and guest artist and has conducted master classes for the Texas Music Educators Association, the Fort Worth Symphony League and the University of Houston String Festivals.

SHIRLEY TREPEL, Associate Professor of Music with The Shepherd School of Music, began cello lessons at age five and later gained a scholarship to study with Daniel Saidenberg at the Chicago Musical College. In 1941 she entered the Curtis Institute of Music where her tutors were Feuermann and Piatigorsky. Subsequently she remained at the Institute as the latter's assistant. A former member of the Cleveland, Pittsburgh and Chautauqua Symphony Orchestras, Trepel has been cellist with the Lyric Art String Quartet and the Virtuoso Quartet and artist-in-residence at the University of Houston since 1963-1974. In 1967 she premiered Andre Previn's Cello Concerto which was composed for and dedicated to her. She has performed as a soloist with major symphony orchestras in the United States and England and is recorded on RCA Victor.

MARY NORRIS, Lecturer of Piano at The Shepherd School of Music, was formerly the pianist with the Saint Louis Symphony. Prior to that she was soloist with the Meadowbrook Chamber Orchestra and a member of the Chamber Music Group. Ms. Norris teaches at the Aspen Music Festival and School where she also appears as orchestral pianist and soloist. She has also recorded for Westminster Records. She graduated from the Curtis Institute of Music, receiving the Artists Diploma in Piano.

PAUL ELLISON, Assistant Professor of Music at The Shepherd School of Music, is the Houston Symphony Orchestra co-principal double bassist. Ellison has also been string orchestra director of the High School for the Performing and Visual Arts (1972-75), and double bass instructor at Saint Thomas University, Sam Houston State University and San Jacinto Junior College. He has also been principal double bass of the Santa Fe Opera Orchestra since 1973. Ellison has a bachelor of Music Education (1965) from Eastern New Mexico University and a Master of Music from Northwestern University (1966). He has been a student of Harold Seigal, Rudolf Fehs Bender, Dale Kempter, George Moleux, and Warren Benfield. Ellison has recently conducted master classes and clinics for bass students in conjunction with performances at the University of New Mexico and Kansas State University. He serves on the Symphonic Advisory Board of the International Society of Bassists.

The next concert in The Shepherd School of Music Chamber Music Series will be presented by Ronald Patterson and Wayne Crouse on Thursday, February 19, 1976, at 8:30 p.m. in Hamman Hall.